

WHAT WELL DRESSED WOMEN WILL WEAR

BY *Anna Rittenhouse*

Newest Street Suits Follow Simple, Graceful Lines

Special Correspondent of The Star.

NEW YORK, January 1, 1916. HERE is a strong contrast and a good one, between the clothes for day and night, or, to put it better, for street and house. This is as it should be, but it is a practice that every one does not follow.

The reason for the distinction of the majority to subdue their street clothes arises from the fact that they have no chance to wear evening clothes. Through us all there runs a thread of conservatism, covered up by layers of civilization, the aim of which is to teach us repression, repose and neutrality. There is a strong connection in the mind between brilliant color and lack of control. The world of today expects to find primitive passions with primitive clothes. The people of the cool, serene northern latitudes, unaccustomed to the subtleties of emotions and subdued colors, while the peoples of the southern latitudes allow themselves to wear brilliant colors and to indulge in unbridled emotions.

It's an interesting study—this one of the relation which climate, emotions and clothes bear to one another. We know that the nearer we get to savagery, the more gorgeous colors we wear, and as we ascend through the layers of civilization upward to the entire control of the feelings, the colors grow darker and grayer.

This is true also of people; the more they indulge in control over their feelings and emotions, the quieter are the clothes they seek. It is not surprising that Paul Jones chose to wear his waistcoats to correspond to the plumage of a parakeet. It is pointed out as a weakness that this indomitable fighter kept his cabins full of gorgeous clothes in which he delighted, that the real happiness he felt in going ashore was the chance to put on these clothes. There is nothing surprising in this; in Paul Jones the thread of scarlet ran broad and deep. He had a primitive soul and took delight in primitive raiment.

The reason that the Anglo-Saxon are trying to subdue their clothes is that they are always under the restraint of civilization; their creed is not to be noisy in clothes or manner, not to indulge in loud laughter, vehement self-expression or the boisterous of the American Indian.

Even the insurgents in clothes have not made much progress against this feeling. Paul Poiret, Leon Bakst, Paul Iribe, have never been able to impress their colorful costumes upon many women until the original daring was modified. There is an instinctive recoil against the blaze of color or the freedom of line in the women of high civilization. No one can fathom this feeling and it is a thorn in the side of the men mentioned above. Women are afraid of what is eccentric, what is out of the conventional, although a woman here and there can indulge in it with marked success.

This does not mean that women do not have to exercise self-control to keep away from colors and eccentric lines; it means that all human nature is afraid of its own weakness. It is well that this is so, because to deal in colors one must be a master artist. And how is one to know when one has this gift? If there were more fear there would be less bad dressing.

There are women who sit in public places and comment with assurance on the beauty and lightness of passing clothes, and their voices are the voices of wisdom and authority; you believe that they know whereof they speak, until your eye falls upon their own costumes. With the conviction that theory should be allied to practice, you instantly have a humiliating sense that probably you are all wrong, too.

Everywhere, on every side, if one will face the truth, one is convinced of the inadequacy of human judgment concerning clothes. One woman said the other day that she was so alarmed at the failure of others that she rushed into deep black, which was the most unbecoming thing she could possibly wear; finding this out, she gave up in despair and remained in black for a week or two.

She told this to a friend who answered that she had anchored in severe waters at last, for she had taken to heart the remark of her neighbor who said, in extenuation of her tasteless "unmarried condition," "It ain't hard to be an old maid, if you just quit a-strugglin'." She had ceased to struggle with clothes and had taken up more interesting things in life, regardless of her appearance.

All of which has to do with the subduing of our street clothes. Concerning brilliant colors, daringly mingled, we have timidity because we know our ignorance and our limitations. We put the ban of our disapproval upon those who wear bright colors in the street, and that is why the insurgents in dress in Paris have had little commercial success.

But the thread of scarlet is showing more during the war than it has for two decades. Why is this? Don't you think that it is an interesting condition that the wearing of gorgeous clothes comes simultaneously with the letting loose of the primitive instincts in war—that when men go about permitting themselves the indulgence of committing murder in millions, women go about in the evening looking like tropical sunsets?

In the beginning of the autumn there was a rush for colored clothes in the street simply because women had become used to the gorgeous sweaters of summer. There was never a hot weather season when women in mass blazed so brilliantly in the sunships. The shortage of dyes was the talk of commerce, and yet colors were produced in these woolen and silk jackets that have never been equaled.

The same is true of the fabrics that were given to us to choose this autumn. No tone seemed too difficult to imitate in fabric, of black, dark blue and brown for the street, we had several shades of green, red, purple and deep yellow. Then something happened. Weariness set in, or possibly a reaction from violent indiscretion. The new suits that are being advocated for the winter are in dark, subdued colors.

The interesting part of it is that as we grow more gorgeous by night, no artist can complain of a lack of brilliancy in any house gathering this winter. It is not only fashionable to use flaming plain colors, but it is also fashionable to blend opposing colors.

The gown that seems to have caught hold of the public's affection is made of

COMBINATIONS of Colored Tulle Are Fashionable for Dance Frocks and Brilliant Brocades Grow in Importance—Cloth of Silver Leaps to Popularity—An Effort to Subdue Clothes—Back to Embroidery—One of the Latest Hats Made of Small Pleatings Horizontally Placed Around the Form, With One Pleating Extending Over the Lower Edge.

different colored tulle; it has been worn on the stage for a year, but this has not dampened the moment's enthusiasm for it in society. All kinds of color schemes are tried out in it.

At a dinner dance the other night there was a daring combination of yellow and red tulle mounted over cream satin. There is another model in gray and blue mounted over a short, velvet skirt and caught up with crystallized red roses, quite small and metallic looking as if they were covered with Japanese lacquer.

The bodice of this gown is merely a scarf around the bust made of gorgeous blue and silver brocade. When one is timid about combining brilliant colors in one of these tulle gowns, two or three shades of one color will be chosen. This is especially effective in yellow, and a gown made of three shades of yellow silk net had a rose-colored underslip of chiffon and a cuirass belt of yellow, white and black.

Sometimes the bodices are not of tulle; they are of satin, velvet or

metallic brocade, the preference being given to the latter. Again, there is a detached panel train that sweeps the floor and hangs loose from the short, fluffy skirt, giving one whose mind sees grotesque likenesses the mental picture of a kangaroo. One wonders if this will have enough body and strength to hold its owner up from the floor while the feet prance in the air.

If the skirts were longer, the trains would look lovelier, for they do give a strong color scheme to a transi-

ent frock. Maybe they are the harbingers of longer skirts. The dress-makers are sending up straw to catch the wind that blows from Paris, and there are many who say that the spring will usher in hems to the instep. Others say that if the fashion for skating gets a grip on the country there is no hope for anything but a very short skirt.

The past, however, has not proven that fashionable clothes and fashionable recreation go hand in hand. The obsession for dancing began and

reached its height under the skirt that was so narrow that one could hardly walk.

There was a strong effort on the part of the French dressmakers to introduce quantities of embroidery last summer. The reason for this was plain—work was badly needed by the masses of embroiderers who live in Paris. The new frocks show skillful embroidery, used as a decoration and also as a color scheme. All the great designers are taking up this idea in admirable ways. They put embroidery of colored crevells on colored gowns. Jeanne Lanvin sends over a new frock for a young girl in a queer shade of blue serge, in which all the beauty lies in a series of embroidered tabs at the waist line. The embroidery is done in a beguiling shade of mauve. She also sends over a house frock of day-train in deep cerise color, half covered with Arabian embroidery in red, blue and yellow.

Don't's new evening gowns are embroidered; so are Worth's, and for these evening gowns, gold, silver beads and crystals are used. The woman who has always yearned to embroider something and regretted the outgrowing of the fancy white blouse should accept gleefully the challenge now offered to take fancy stitches in her house gowns.

They must not be fine and finicky in design; they must be bold and snappy after the manner of the embroidery of the east. Especial attention is paid to the waist line, and half of the embroidery designs are worked out there. The sleeves escape, although the embroidered brassard was the first fashion to be inspired by the war.

As there is no falling off in the use of transparent chiffon cloth for the use of afternoon gowns, there is an immense amount of embroidery used on chiffon bands as a trimming. On a pale gray chiffon frock, for instance, the trimming consists of narrow and wide bands of chiffon, brilliantly embroidered in Chinese blue, with here and

there a touch of silver tissue to brighten the effect.

There was a time in the near past when the use of cloth of silver was considered extravagant. Suddenly, the use of it is prolific. It appears here, there and everywhere, in a manner utterly unknown to fashion. When it is used as Donnet uses it, splendidly embroidered in crystals and touched with fine lace, it reminds one of the wedding gown of Catherine de Medici, and it is a singular fact that the first wedding gown of this kind to be worn in this country was worn by the daughter of a powerful banker.

Many of the evening gowns made of tulle have petticoats of silver tissue, and also girdles and shoulder pieces of it. There are dance gowns of oyster-color velvet and silver cloth trimmed with kolinsky, and many of the afternoon gowns of chiffon have a wide band of this tissue as a finish to the petticoat.

Cheruit has started the fashion for a loose blouse of silver cloth worn over a skirt of velvet. This will give rise to a fashion for separate blouses of this material, worn with handsome suits, and yet the fabric is apt to tarnish in a climate where there is a high degree of moisture.

In millinery there is a new kind of hat which has been seen over from Paris and which has been taken up instantly by our milliners. It is of black taffeta more than any other fabric, and yet it appears in a wide variety of styles. It is something like the shape of a drum-major's cap, standing high from the head and curving over the eyes. It has no brim, and yet it is not difficult to wear because its surface is plain and not irregular. The entire hat is built up of small pleatings horizontally placed around the form, and one of these pleatings juts out over the lower edge. The only trimming is a close group of tiny ostrich tufts placed on the side half way up. It has been introduced as a Louise Brooks hat. As it is in taffeta, it is quite likely that it will be exploited among the first costumes intended for the southern exodus.

TRAINS LONG AGAIN AND HATS HIGH.



THE HAT SHOWN ABOVE IS MADE OF BLACK TAFFETA, TRIMMED WITH TWO PINK FEATHERS. THE TWO EVENING FROCKS SHOW THE TRAIN OF FASHION TO ADVANTAGE. ABOVE, ON THE LEFT, IS A GOWN BY WORTH, WITH A LACE SKIRT, TULLE SCARF IN LIEU OF SLEEVES, AND AN OVERDRESS AND TRAIN OF TAFFETA. AT THE RIGHT IS THE BACK VIEW OF A SMART EVENING GOWN WITH A TRAIN OF BLUE AND GOLD BROCADE, LINED WITH BLUE.

Neckwear for the New Year.

WINDSOR ties of silk taffeta and crepe are in plain, ombre, striped and plaid effects. Ribbon ties are in velvet, satin, grosgrain and belting designs. These are more in cross stripes than in one color. The ends are tasseled with jet or steel, have large silk balls, pleated fans of silk or Chinese looking pendants of jade. The very newest have a buckle of the ribbon part way down, and tiny roses of chiffon dot the necklet from the buckle to the ends. The new jabots have a cascade of lace edging from three to ten inches wide.

The newest ideas are sport stock and glazed leather sets. Scarfs of this soft leather are swathed around the high collars. A plain piece of neckwear is a stock of black moire, taffeta or satin, with high tabs in front and small tabs of white organdy resting on these. Striped velvet ribbon is worn as a necklet in rose, turquoise, black, bright green, watermelon pink, gold, old blue and violet.

Soft black satin ribbon, six inches wide, has pointed ends edged with skunk fur. The ribbon is wound around a high collar and tied in a large bow at the back on one side. A choker of violet faille has a short scarf of the same tied once in front, with a circular turnover at the top, fur edged. Turnover points in front, high collars. Pleated ruches on top of high collars encircle the head. Panné velvet collars are trimmed with dull silver lace.

Vestees of white pique, plain and plaided silk, glazed leather, bits of ancient embroidery, heading, tapestry broche, etc., are all used for a waist-length vestee. Linen and pique stocks are stiff with an upper effect to turn over and are worn with a stock bow. One has wings at the sides, another has a tiny shelf standing out all around and points at the sides. Another is scalloped wider in front.

Marabout collars and muffs are in brown, gray or white and always trimmed with ribbon. A black mauline collar and muffs are made of black and white ribbon bows centered with large jet buttons. On some collars monkey fur is used as an edging.

Shirred Pockets.

A VERY attractive dance frock for a young girl is made of pink tulle. On each side of the skirt there is a patch pocket, shirred at the top, and decorated with a little spray of blue and pink chiffon flowers.

Washable Satins.

DIVA is a new washable satin in white, flesh, pink, blue, maize and lavender, which is intended for lingerie, waists and gowns. It is in a soft weave, with an attractive satin finish which brings out the different shades. When properly washed, this fabric does not fade or pull, which makes it practical for undergarments as well as outer attire. Another washable silk for the same purpose is honeycomb crepe, intended for waists, lingerie and children's frocks. It has a tiny stripe effect made by an openwork or hemstitched stripe which is not transparent, though thin and ornamental. This fabric washes perfectly.

Jersey Cloth Again.

WE all lamented the coming of full petticoats for one thing; the jersey silk petticoats wore so well that they were a delight, but they were hardly strong enough to give the fullness required by present fashions. There are signs of a strong fashion for jersey silk cloth next spring, and for its durability, if for nothing else, we ought to be glad to welcome it. Those of us who had jersey silk sport blouses last summer know just how well it wore.

To Launder Tatting.

TO launder tatting successfully, buste it firmly to a Turkish bath towel and proceed to wash it as if it were a part of the towel. When nearly dry press the tatting, still on the towel, then carefully remove the busting threads and you will find your tatting almost like new.

The Fitted Cuff.

IT is always some of the small details of fashion that make or mar one's appearance. This year the fit of the cuff has much to do with the smartness of the costume. The long, tight cuffs are meant to fit snugly about the wrist. So if you buy a ready-made frock with a long cuff that does not fit, have it remodeled to fit snugly and neatly. Then fit it with buttons, hooks and eyes or snap fasteners so that the sleeve may be easily taken on and off.

Pineapple and Cheese Salad.

Place one or more slices of canned pineapple on lettuce, cover with mayonnaise and grate cheese over the mayonnaise. Then sprinkle pecans over the whole.

DISHES FOR WINTER TABLE.

Some of these may be varied by adding to a loose bunch of hard boiled eggs.

Tarragon Vinegar.

Put a bunch of well washed tarragon in an earthen bowl and pour over it a pint of scalding hot vinegar. Cover closely and let stand overnight, then strain off the vinegar and bottle. Over the tarragon leaves left pour more hot vinegar, let stand several hours and turn off and bottle. This gives an excellent vinegar for salads and much cheaper than it can be purchased. The tarragon can be procured at the Italian or German herb stands.

Leg of Mutton Cooked in Cider.

This is also an excellent roast for the holiday dinner. Buy the leg of mutton two or three days before you wish to serve it. Take off the "woolly" skin that has the strong taste on the outside and wipe carefully with a damp cloth. Then rub with a mixture of spices, using half a teaspoonful each of cinnamon, cloves, allspice, pepper and nutmeg; rub thoroughly and hang the mutton in a cool place for two days, then put in a baking pan, add four onions chopped fine and a cup of seedless raisins, and pour over all a quart of cider. Cover the mutton with oiled paper or a regular dripping pan cover, put into a hot oven and bake until the mutton is quite brown; then reduce the heat and cook slowly for two hours, basting often when half done sprinkle with salt to season. At serving time put the mutton on a hot platter, with the raisins about it; boil the cider down quickly until it forms a rich sauce, strain, remove every particle of fat from the surface and pour into a heated sauce boat.

Cranberry Sauce.

In preparing cranberry sauce the question as to whether it should be strained or not is one of individual preference. There is a growing feeling, however, that it is a culinary error to strain it, as the most delicious part of the peculiar acid of these berries lies in the skins, its flavor being developed in the cooking.

As a rule, the bright red Cape Cod berries are considered best, and certainly they make a brilliant showing. Cranberries should always be cooked in a porcelain, enamel or granite never in tin; be stirred with a wooden or silver spoon, never iron, and, if strained, put through a porcelain colander or hair sieve, never tin. Carelessness in this regard will produce a dark-colored, thin mixture, not at all inviting to a rich sauce. Strain, cooled, heat, then pour into molds.

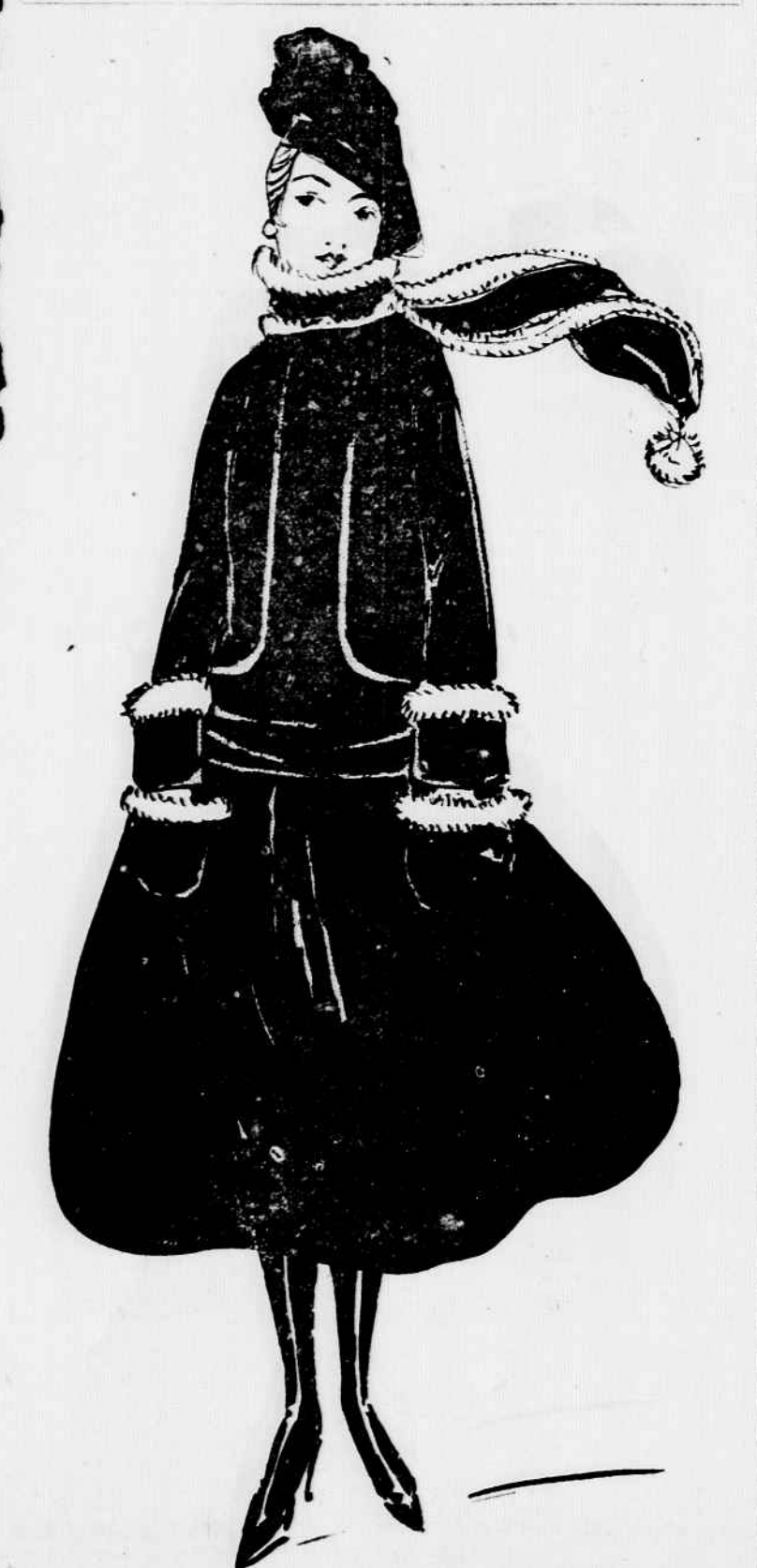
EMMA PATRICK TELFORD.

STRIKING WINTER FROCKS.



ON THE LEFT IS A FROCK MADE UP OF A VELVET SKIRT AND A BODICE OF EMBROIDERED CLOTH. ON THE RIGHT IS ONE OF BLUE GABARDINE, TRIMMED WITH EMBROIDERY AND VELVET.

FOR THE SMART SKATER.



RED CLOTH SKATING COSTUME TRIMMED WITH FUR, AND WORN WITH FUR-EDGED MUFFLER.